

THE  
**YEOMEN OF THE GUARD**

OR,

**THE MERRYMAN AND HIS MAID.**

A New and Original Opera, in Two Acts,

WRITTEN BY

*W. S. GILBERT,*

COMPOSED BY

*ARTHUR SULLIVAN.*

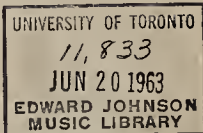
*Joint Authors of "Thespis, or, The Gods Grown Old"; "Trial by Jury"; "The Sorcerer";  
H.M.S. Pinafore, or, The Lass that Loved a Sailor"; "The Pirates of Penzance, or, The Slave of Duty"; "Patience, or,  
Bunthorne's Bride"; Iolanthe, or The Peer and the Peri"; "Princess Ida, or, Castle Adamant";  
"The Mikado, or The Town of Titipu" and "Ruddigore, or, The Witches' Curse."*

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First produced at the Savoy Theatre, London, under the management of  
Mr. R. D'Oyly Carte, on Wednesday, 3rd October, 1888.

# THE YEOMEN OF THE GUARD;

OR,

## THE MERRYMAN AND HIS MAID.

### Dramatis Personæ.

SIR RICHARD CHOLMONDELEY ( <i>Lieutenant of the Tower</i> )	... ..	MR. W. BROWNLOW.
COLONEL FAIRFAX ( <i>under sentence of death</i> )	... ..	MR. COURTICE POUNDS.
SERGEANT MERYLL ( <i>of the Yeomen of the Guard</i> )	... ..	MR. RICHARD TEMPLE.
LEONARD MERYLL ( <i>His Son</i> )	... ..	MR. W. R. SHIRLEY.
JACK POINT ( <i>A Strolling Jester</i> )	... ..	MR. GEORGE GROSSMITH.
WILFRED SHADBOLT ( <i>Head Jailor and Assistant Tormentor</i> )	... ..	MR. W. H. DENNY.
THE HEADSMAN...	... ..	MR. RICHARDS.
FIRST YEOMAN ...	... ..	MR. WILBRAHAM.
SECOND " ...	... ..	MR. MEDCALF.
THIRD " ...	... ..	MR. MERTON.
FOURTH " ...	... ..	MR. RUDDOLF LEWIS.
FIRST CITIZEN ...	... ..	MR. REDMOND.
SECOND " ...	... ..	MR. BOYD.
ELSIE MAYNARD ( <i>A Strolling Singer</i> )	... ..	MISS GERALDINE ULMAR.
PHOEBE MERYLL ( <i>Sergeant Meryll's Daughter</i> )	... ..	MISS JESSIE BOND.
DAME CARRUTHERS ( <i>Housekeeper to the Tower</i> )	... ..	MISS ROSINA BRANDRAM.
KATE ( <i>Her Niece</i> )	... ..	MISS ROSE HERVEY.

CHORUS OF YEOMEN OF THE GUARD, GENTLEMEN, CITIZENS, &c.

SCENE.—Tower Green.

DATE.—16th Century.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Dresses designed by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LÉON, and M. BARTHE. Wigs by CLARKSON. The Dances arranged by Mr. JOHN D'AUBAN.

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# The Peomen of the Guard;

OR,  
THE MERRYMAN AND HIS MAID.

## OVERTURE.

*Allegro brillante e maestoso.*  
*ff* Brass.

PIANO *f* *tr* *marcato.*

*Viol. brillante.* *f*

*Ped.* *\* Ped.* *p*

*p* Clar. Viol. & Fag.

Ob. Viol.

*p*

Ob. *p*

Fl.

*p*

Viol.

Brass.

Viol.

*pp* *p*

*cres.* *f* *f*

Tutti

*f*

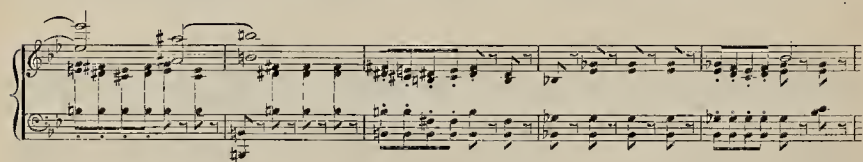
Ped.

Strings.

*pp*

Clar.

This musical score page, labeled VII, contains six systems of music. The first system features a Violin (Viol.) part with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second system introduces a Brass section (Brass.) with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, marked *pp*. A Violin (Viol.) part also appears in the upper staff of the second system, marked *p*. The third system features a Percussion (Perc.) part in the lower staff, marked *cres.* and *f*, and a Violin (Viol.) part in the upper staff, marked *f*. The fourth system features a Percussion (Perc.) part in the lower staff, marked *f*, and a Violin (Viol.) part in the upper staff, marked *f*. The fifth system features a Percussion (Perc.) part in the lower staff, marked *f*, and a Violin (Viol.) part in the upper staff, marked *f*. The sixth system features a Percussion (Perc.) part in the lower staff, marked *f*, and a Violin (Viol.) part in the upper staff, marked *f*.



First system of musical notation. The upper staff features a rapid, ascending and descending scale-like passage. The lower staff provides a harmonic accompaniment with sustained chords. A dynamic marking of *p* (piano) is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line, while the lower staff maintains the harmonic support. The dynamic remains *p*.

Third system of musical notation. The upper staff shows a melodic phrase. The lower staff includes a *dim.* (diminuendo) marking, followed by the instruction *sempre dim.* (always diminishing).

Fourth system of musical notation. The upper staff features a melodic line with a *pp* (pianissimo) dynamic marking. The lower staff includes a series of *Ped.* (pedal) and *\* Ped.* markings, indicating specific pedal points.

Fifth system of musical notation. The upper staff continues the melodic development. The lower staff includes multiple *Ped.* and *\* Ped.* markings, along with *pp* dynamics.

Sixth system of musical notation. The upper staff features a melodic line. The lower staff includes *Ped.* and *\* Ped.* markings, as well as *pp* dynamics. The system concludes with the instruction *Ob. & Clar.* (Oboe and Clarinet).



Musical score for Trombe, Fl. & Ob., and Wood wind. The score is in 2/4 time and features a key signature of one flat (B-flat). The Trombe part is marked *pp* (pianissimo) and the Fl. & Ob. part is marked *f* (forte). The Wood wind part is marked *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" (No. 100). The score is for a piano and strings. The piano part is in treble clef with a key signature of two flats (B-flat and E-flat). The strings part is in bass clef. The tempo is marked "And." (Andante). The score consists of two systems. The first system has a piano introduction marked "p" (piano) and a string introduction marked "cres." (crescendo). The second system has a piano introduction marked "p" and a string introduction marked "cres." (crescendo). The piano part features a melody with a trill in the first measure of the second system. The string part provides a harmonic accompaniment.

Viol.

Corno.

Ped.

\* Ped. \*

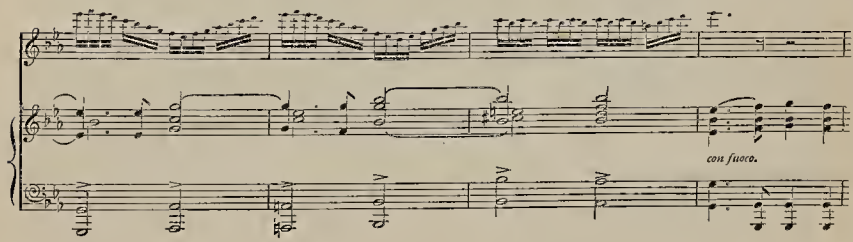
The first system of the musical score for 'L'Espresso' consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and chords. The key signature has one sharp (F#). The system concludes with a dynamic marking of *p* (piano) and a tempo marking of *molto* (very much).



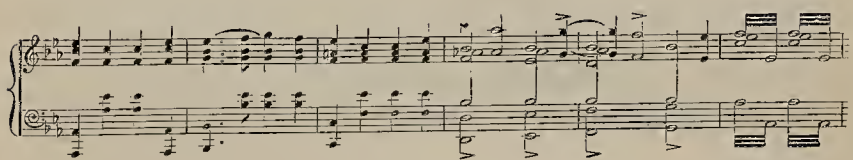
First system of musical notation. The top staff features a rapid, ascending melodic line. The bottom staff provides harmonic support with chords and moving lines. Performance markings include *Tutti.* and *con fuoco.* above the top staff, *cres. molto.* and *ff* above the bottom staff, and *Ped.* below the bottom staff.



Second system of musical notation. The top staff continues with a dense, textured melodic passage. The bottom staff features a more active, rhythmic accompaniment. Performance markings include *sempre con fuoco.* above the bottom staff.

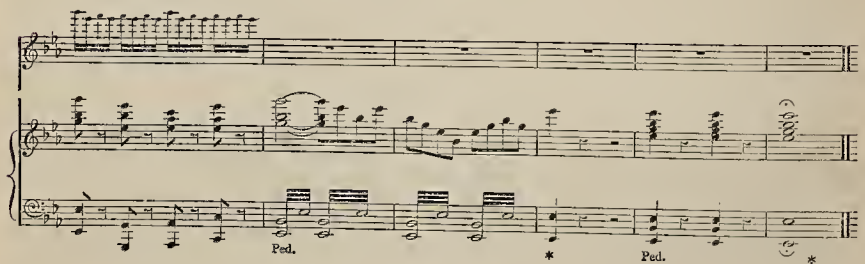
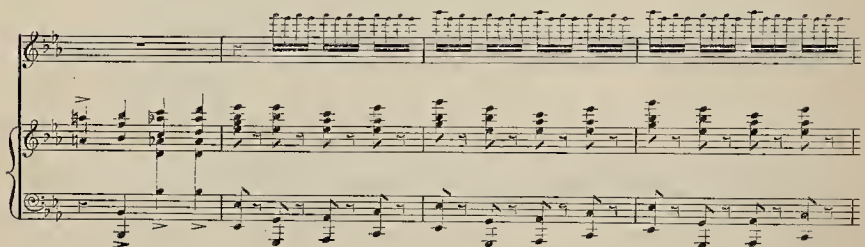


Third system of musical notation. The top staff shows a continuation of the rapid melodic line. The bottom staff has a more static accompaniment. Performance markings include *con fuoco.* above the bottom staff.



Fourth system of musical notation. The top staff continues with a rapid melodic line. The bottom staff features a more active, rhythmic accompaniment. Performance markings include *con fuoco.* above the bottom staff.





# ACT I.

No. 1.

## INTRODUCTION & SONG.—(Phœbe.)

*Allegretto non troppo.*

PIANO.

*f*

*p*

PHŒBE.

1. When

*p*

The musical score is written for piano and voice. The piano introduction consists of five systems of music. The first system is marked 'Allegretto non troppo.' and 'PIANO.' with a forte 'f' dynamic. The subsequent systems show the piano part continuing with various chords and melodic lines. The vocal part for Phœbe begins in the sixth system, marked 'PHŒBE.' and '1. When'. The vocal melody is accompanied by the piano, which has a piano 'p' dynamic marking. The score is written in 2/4 time with a key signature of two flats (B-flat major).

maid - en loves, she sits and sighs, She wan - ders to and fro; Un - bid - den tear - drops fill her eyes, And

to all ques - tions she re - plies, With a sad heigh - ho!

'Tis but a lit - tle word— "Heigh-ho!" So soft, 'tis scarcely heard— "Heigh-ho!" An i - die

breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

**C**

An i - dle breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

2. When

maid - en loves, she mopes a - part, As owl mopes on a tree; Al - though she keen - ly feels the smart, She

can - not tell what ails her heart, Withlits sad "Ah me!"

Tis but a fool-ish sigh— "Ah me!" Born but to droop and die— "Ah me!" Yet all the

sense Of e - lo - quence Lies hid - den in a maid's "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah me!" "Ah me!"

"Ah me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's "Ah me!"

Ped. \* Ped. \*



# No. 2. DOUBLE CHORUS.—(People & Warders, with Solo Baritone.)

*Allegro vivace.*

PIANO *f*

PEOPLE. *Staccato.*

Tow - er war - ders,

Tow - er war - ders,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,

in their by - gone days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the

In their by - gone days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the

world a ran - ger: To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

**A** WARDERS, TENORS.

- to - ry! In the au - tumn of our life, Here at rest in am - ple

BASSES,

- to - ry! In the au - tumn of our life, Here at rest in am - ple

**B**

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the



eve - ning of our day, With the sun of life de - cli - ning, We re - call with -  
 eve - ning of our day, With the sun of life de cli - ning, We re - call with - out re -

out re - pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,  
 - pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,

All . . . the heat We re - call, . . . re - call . . . All . . . the heat of  
 All . . . the heat We re - call, . . . re - call . . . All . . . of  
*un poco rall.*  
*un poco rall.*

by - gone noon.  
 by - gone noon,  
*a tempo.*  
*f*  
*p*

## C Solo. 2nd WARDER

This the au - tumn of our life, . . . This the eve - ning

of . . . our day, wea - ry we of bat - tle strife, . . .

Wea - ry we of mor - - - - - tal fray. But our

year is not so spent, And our days are not so fa - ded, But that we with

one consent, Were our lov - ed land in - va - ded, Still would face a for - eign foe,

As in days of long a - go, Still . . . would face a for - eign foe, As in days of long a -

Ped. \* Ped. \* Ped. \*

go, . . . . . As in days . . . . . of long a - go, . . . . . As in days of long a -

*colla voce.*

PEOPLE. *f*

Tow - er war - ders,

WARDERS.

go. Still would face a for - eign foe, As in days of long a - go.

Still would face a for - eign foe, As in days of long a - go.

*f a tempo.*

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

In their by - gone days of dar - ing. Tow - er war - ders, Un - der or - ders,

Tow - er war - ders, Un - der or - ders,

WARDERS. TENORS. *sest.*

This the au - tumn

BASSES. *soft.*

This the au - tumn

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing, In their by - gone

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing. Foe - man scar - ing, In their by - gone

of our life, . . . The au - tumn of . . . our

of our life, . . . The au - tumn of . . . our

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the world a ran - ger:

day, Of bat - - - tle's strife wea - - - - - ry,

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - - ry . . . . we . . . of . . . mor - - - - - tal



**G**

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu - to - ry! Each a

- to - ry! To the sto - ry of our glo - ry Each a bold con - tri - bu - to - ry! Each a

fray. This the au - - - tumn of our life, . . . . . This the

fray. This the au - tumn of our life, This the eve - ning of our day, This the

*f*

bold con - tri - bu - to - ry!

bold con - tri - bu - to - ry!

eve - ning of our day.

eve - ning of our day.

*Ped.*

# No. 3. SONG WITH CHORUS.—(Dame Carruthers and Warders.)

*Allgro moderato e maestoso.*

PIANO.

The piano introduction is in 2/4 time, marked 'Allgro moderato e maestoso'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. Dynamics include *f* and *tr* (trills).

DAME CARRUTHERS.

1. When our gallant Norman foes Made our merry land their own, And the Sax-ons from the Con-quer-ers were fly-ing, At his  
2. With in its wall of rock The flow-er of the brave Have perished with a con-stancy un-sha-ken. From the

The first system of the song features the vocal melody for Dame Carruthers and the piano accompaniment. The piano part has a dynamic marking of *p* (piano).

bid-ding it a-rose In its pan-o-ply of stone, A sen-ti-nel un-li-ving and un-dy-ing In -  
dun-geon to the block, From the scuf-fold to the grave, Is a jour-ney ma-ny gal-lant hearts have ta-ken. And the

The second system continues the vocal melody and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

- sen-si-ble, I trow, As a sen-ti-nel should be, Tho' a queen to save her head should come a-su-ing; There's a  
wie-ked flames may hiss Round the he-ros who have fought For conscience and for home in all its beau-ty; But the

The third system concludes the vocal melody and piano accompaniment. The piano part features a dynamic marking of *f* (forte).



le - gend on its brow That is e - lo - quent to me, And it tells of da - ty done . . . and da - ty  
grim old for - ta - lice Takes lit - tle heed of aught That comes not in the mea . . . sure of its

do - ing, } The screw may twist and the rack may turn, And  
du - ty. }

men may bleed and men may burn, On Lon - don town and its gold - en hoard I

keep my si - lent watch and ward! O'er Lon - don town and all its

TENORS & BASSES.

The screw may twist and the rack may turn, And

hoard, *cres.* O'er London town and all its hoard *f* I keep my  
men may bleed and men may burn, O'er Lon - don town and its gold - en hoard I keep . . . my

*cres.* *mf*

*1st time.* si - lent, si - lent watch and ward! *and time.* si - lent watch and ward!  
*rall.* *rall.*  
si - lent watch . . . and ward! watch . . . . . and ward!

*rall.* *f* *rall.* *p*

## No. 4.

## TRIO.—(Phœbe, Leonard, Meryll.)

PIANO.

PIRÆBE.

*Allegretto un poco Agitato.*

*f* *p*

A - las ! I wa - ver to and fro— Dark dan - ger

hangs up on the deed ! Dark dan - ger hangs up on the deed !

LEONARD.

Dark dan - ger hangs up on the deed ! The scheme is

MERYLL.

Dark dan - ger hangs up on the deed !

*p* *Ped.* \*

rash and well may fail ; But ours are not the hearts that quail, The hands that

*cres.*

shrink—the cheeks that pale In hours . . . . of need! No, ours are not the  
No, ours are not the  
No, ours are not the

*f*  
Ped. \*

hearts that quail, The hands that shrink, the cheeks that pale, The hands that shrink,  
hearts that quail, The hands that shrink, the cheeks that pale, The hands that shrink,  
hearts that quail, The hands that shrink, the cheeks that pale, that pale,

*crcl.* *f*

the cheeks that pale In hours . . . of need! *D*  
the cheeks that pale In hours . . . of need!  
the cheeks that pale In hours . . . of need!

*p* *p*

MERYLL.

The air I breathe to him I

Ped.

\* Ped.

PHOEBE.

That life is his— so count it naught!

LEONARD.

That life is his— so count it naught!

owe: My life is his— I count it naught!

*dimin.**p*

Ped.

And shall I reck on risks I run When ser vi ces are to be done To

save the life of such an one?

Un - wor - thy



## D

FIGUE &amp; LEONARD.

-And shall we reck - on

thought ! . . . . Un - wor - thy thought !

Ped.

\* Ped.

\* Ped.

risks we run To save the life of such an one?

Us -

MERRILL

Un -

. wor - thy thought ! . . . . Un - wor - thy thought ! . . . . .

- wor - thy thought ! . . . . Un - wor - thy thought ! . . . . .

**E** **PHILIP.**  
*p* We may suc - ceed— who can fore - tell— May heaven help our

**LEONARD.**  
*p* We may suc - ceed— who can fore - tell— May heaven help our

**MERVIL.**  
*p* We may suc - ceed— who can fore - tell— May heaven help our

hope— May heaven . . . help . . . our

hope— May heaven . . . help . . . our

hope— May heaven . . . help . . . our

*Scz.*

hope— fare — well !

hope — fare — well !

hope— fare — well !

*Ped.* \* *Ped.* \* *Ped.*



May . . . . . heaven . . . . .

May . . . . . heaven . . . . .

May . . . . . heaven . . . . . help . . . . . our . . . . . hope— . . . . .

*dim.*

Ped. \* Ped.

help . . . . . our hope— . . . . . fare . . . . . well ! . . . . .

help . . . . . our hope— . . . . . fare . . . . . well ! . . . . .

help . . . . . fare . . . . . well ! . . . . .

*p*

\*

Ped. \*

## No. 5.

## SONG.—(Fairfax.)

*Andante espress.*

PIANO.

1. Is life a

boon? If so, it must be - fal That Death, when - e'er he

call, Must . . . call too soon, Though four - score years he

Ped. \*

give, Yet one would pray to live . . . An - o - ther moon! What

Ped. \* Ped. \*

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

in Ju - ly? I might have had to die, . . . Per -

- chance, in June! I might have had to die, . . . Per - chance, in

June!

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done . . . with it;

Soon . . . as he's born He should all means es - say To put the

plague a . . . way; And I, war - - worn, Poor

cap - tured fu - gi - tive, My life most glad - ly . . . give— I

The first system of the musical score is in B-flat major (two flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

might have had to live . . . An - o - ther morn! I

The second system continues the musical piece. The vocal line has a half note Bb4, followed by a quarter note A4, and then a half note G4. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

might have had to live, . . . to live An - o - ther morn!

The third system continues the vocal and piano parts. The vocal line has a half note Bb4, followed by a quarter note A4, and then a half note G4. The piano accompaniment includes dynamic markings: 'p' (piano) and 'f' (forte).

tr

The fourth system shows the final part of the musical score on this page. It includes a trill marking ('tr') over a note in the vocal line. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.



## No. 6.

## CHORUS.—(Entrance of Crowd, Elsie &amp; Point.)

*Allegro con brio.*

PIANO. *f*

## A 1st &amp; 2nd SOPRANOS.

Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy!

TENORS & BASSES.

Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy!

*f*

*unis.*

If you va-pour va-pid - ly, Ri-ver run-neth ra-pid - ly, In - to it we fling Bird who does - n't sing.

If you va-pour va-pid - ly, Ri-ver run-neth ra-pid - ly, In - to it we fling Bird who does - n't sing.

Give us an ex-per-i-ment In the art of mer-ri-ment, In-to it we throw Cock who does-n't crow.

Give us an ex-per-i-ment In the art of mer-ri-ment, In-to it we throw Cock who does-n't crow.

**B**

unis.

Ba-nish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty-- Wil-ly-nil-ly, O!

Ba-nish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty-- Wil-ly-nil-ly, O!

Riv-er none can mol-li-fy, In-to it we throw Fool who does-n't fol-li-fy, Cock who does-n't crow!

Riv-er none can mol-li-fy, In-to it we throw Fool who does-n't fol-li-fy, Cock who does-n't crow!

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

*f*

*Dialogue through.*

*pp*

## No. 7.

## DUET.—(Elsie &amp; Point.)

*Allegro con brio.*

PIANO.

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

POINT.

ELsie.

I have a song to sing, O! . . . Sing me your song, O! . . .

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

Ped. \* Ped. \* Ped. \*

song of a mer-ry man, mop-ing nun, Whose soul was sad and whose glance was glum, Who dipped no sup, and who craved no crumb, As he

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

sighed for the love of a la - dye, Heigh - dy! heigh - dy! Mis - e - ry me, hach - a - day - dy! He

*pp* Ped. \*

*2nd Verse.*  
sipped no sip, and he craved no crumb, As he sighed for the love of a la - dye!

Ped. \* Ped. \*

ELSIE. POINT. ELSIE.  
I have a song to sing, O! What is your song, O? . . . . . It is sung with the ring Of the

songs maids sing Who love with a love life - long, O! It's the song of a mer-ry-maid, peer - ly proud, Who lov'd a lord, and who

Ped. \* Ped. \* Ped. \* Ped. \*



laugh'd a - loud At the moan of a mer-ry-man, mop-ing mum, Whose soul was sore and whose glance was ghim, Who sipped no sup, and who

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

craved no crumb, As he sighed for the love of a la - dye! Heigh - dy! heigh - dy! Mis-e-ry me,

*pp*  
Ped. \* Ped. \*

3rd Verse.  
lack-a-day - dy! He sipped no sup, and he crav'd no crumb, As he sighed for the love of a la - dye!

Ped. \* Ped. \*

POINT.                      ELSIE.                      POINT.  
I have a song to sing, O! Sing me your song, O! . . . . . It is sung to the knell Of a

\* \*

church-yard bell, And a dole - ful dirge, ding dongs, O! It's a song of a popin-jay, brave - ly lorn, Who turned up his no - ble

The first system of the musical score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line contains the lyrics: "church-yard bell, And a dole - ful dirge, ding dongs, O! It's a song of a popin-jay, brave - ly lorn, Who turned up his no - ble". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Pedal markings ("Ped.") and asterisks (\*) are placed above the piano staff to indicate pedaling points.

nose with scorn At the hum - ble mer-ry-maid, peer - ly prond, Who lov'd a lord and who laugh'd a - loud At the moan of the merryman,

The second system continues the musical score. The vocal line lyrics are: "nose with scorn At the hum - ble mer-ry-maid, peer - ly prond, Who lov'd a lord and who laugh'd a - loud At the moan of the merryman,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with pedal markings and asterisks indicating pedaling.

mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup, and who craved no crumb, As he sigh'd for the love of a

The third system of the musical score. The vocal line lyrics are: "mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup, and who craved no crumb, As he sigh'd for the love of a". The piano accompaniment continues with the same musical texture, including pedal markings and asterisks.

maid - ie! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! He sipped no sup, and he

The fourth and final system on the page. The vocal line lyrics are: "maid - ie! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! He sipped no sup, and he". The piano accompaniment concludes the piece, with a final pedal marking and an asterisk. The system ends with a double bar line.

4th Verse.

ELSIE.

craw'd no crumb, As he sigh'd for the love of a maid - ie!

I have a song to sing, O!

POINT.

ELSIE.

Sing me your song, O! . . . . .

It is sung with a sigh and a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of a merrymaid, once so gay, Who turned on her heel and tripp'd a - way From the

pea - cock popinjay, brave - ly born, Who turned up his so - ble nose with scorn At the hum - ble heart that he did not prize; So she

begged on her knees with down-cast eyes For the love of the mer-ry man, mo - ping mum, Whose soul was sad and whose

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

glance was glum, Who sipped no sup, and who craved no crumh, As he sighed for the love of a la - dye!

Ped. \* Ped. \* Ped. \* Ped. Ped. \*

(Both.)

Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

1st SOPRANOS.

Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

2nd SOPRANOS. *cres.*

Oo

TENORS & BASSES. *cres.*

Oo

*cres.* *molto.*

Ped. \* Ped. \*

lived in the love of a la - - dye! *f* Heigh - - dy! heigh - dy! Mis-e-ry me,

lived in the love of a la - - dye! *f* Heigh - - dy! heigh - dy! Mis-e-ry me,

Ah!

Ah!

lack-a-day-dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

lack-a-day-dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

*cresc.*

*cresc.*



## No. 8.

## TRIO.—(Elsie, Point, &amp; Lieutenant.)

*Allegro Vivace.*

PIANO. *f*

LIUTENANT.

How say you, mai - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife. And then the dower Is yours for life.

A head - - - less bride-groom why re - fuse? If truth the

po - ets tell, Most bride - - - grooms, ere they mar - ry,

lose both head and heart as well! A strange pro-

*Elsie.*

- po - sal you re - veal, It al - most makes my sen - ses rack.

A - las! I'm ve - ry poor in - deed, And such a sum I

sore - ly need, My mo - ther, sir, is like to

die, This mo - ney life may bring, Bear this in

mind, I pray, if I Con - sent to do this thing!

Ped. \*

POINT.

Though as a gen'-ral rule of life I don't al - low my prom - ised wife, My love - ly bride that

is to be, To mar - ry a - ny one but me, Yet if the

fee is prompt - ly paid, And he in well earned grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

waive, Yes, ob - jec - tion I will waive!

E

ELSIE

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

POINT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

LIEUT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!



*trill.*  
Head o - ver heels, Head o - ver heels, Head o - ver heels in - to you! *f* Oh, *sf*

*cres.*  
Head o - ver heels, Head o - ver heels, Head o - ver heels in - to you! Head o - ver heels, Head o - ver

*cres.*  
Head o - ver heels, Head o - ver heels, Head o - ver heels in - to you; Head o - ver heels, Head o - ver heels, *Sua.*

*cres.*  
Ped. \* Ped \*

*sf*  
temp - ta - tion, Oh, *sf* temp -

heels, Head o - ver heels in - to you! Head o - ver heels, Head o - ver heels, Head o - ver heels,

Head o - ver heels, Right in - to you! Head o - ver heels, Head o - ver heels, Head o - ver heels, *Sua.*

*sf*

ta - tion, Oh, temp - ta -

Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver

Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver heels, Head o - ver

Ped. \* Ped. \*



tion, Oh, temp ta

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver, o-ver

Ped. \* Ped.

*Più lento.*

tion, Temp ta tion, oh, temp ta tion!

heels! Temp ta tion, oh, temp ta tion!

heels! Temp ta tion, oh, temp ta tion!

*Più lento.*

\* p p

Ped. \*

Ped. \* Ped.

## No. 9.

## SONG.—(Point.)

*Allegretto.* *tr* I've jibe and

*PIANO.*

joke And quip and crank, For low-ly folk And men of rank. *tr*

I ply my craft And know no fear, But aim my shaft At prince or

peer. At peer or prince— at prince or peer, I aim my shaft and

know no fear! *Allegretto non troppo vivace.* *p* I've

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the beginning of the piece with a treble and bass staff for the piano and a single staff for the voice. The tempo is marked 'Allegretto.' and there is a trill (tr) in the voice part. The second system continues the melody with lyrics 'joke And quip and crank, For low-ly folk And men of rank.' and includes another trill. The third system has lyrics 'I ply my craft And know no fear, But aim my shaft At prince or'. The fourth system continues with 'peer. At peer or prince— at prince or peer, I aim my shaft and'. The fifth system concludes with 'know no fear!' followed by a new tempo marking 'Allegretto non troppo vivace.' and a piano (p) dynamic marking, ending with 'I've'.

wisdom from the East and from the West, That's sub-ject to no ac-a-dem-ic rule, You may find it in the jeering of a  
 set a bragget quailing with a quip, The up-start I can with-er with a whin, He may wear a merry laugh up-on his

jest, Or dis-till it from the fol-ly of a fool, I can teach you with a quip, if I've a mind— I can  
 lip, But his laughter has an ec-ho that is grin, When they're coffered to the world in mer-ry guise, Un-

trick you in to learn-ing with a laugh, Oh win-now all my fol-ly, fol-ly, fol-ly, and you'll find A  
 plea-sant truths are swallowed with a will— For he who'd make his fel-low, fel-low, fel-low - creatures wise Should

grain or two of truth a-mong the chaff! Oh win-now all my fel-ly, fol-ly, fol-ly, and you'll find A  
 al-ways gild the phil-o-soph-ic pill. For he who'd make his fel-low, fel-low, fel-low - crea-tures wise Should

grain or two of truth a-mong the chaff! 1st. I can  
 al-ways gild the phil-o-soph-ic pill. 2nd.  
 p

## No. 10.

## RECIT. &amp; SONG.—(Elsie.)

RECIT.

Tis done! I am a

*Moderato.*

PIANO. *p*

RECIT.

*a tempo.*

bride! Oh, lit - tle ring, That bear-est in thy cir - clet all the glad - ness that lo - vers

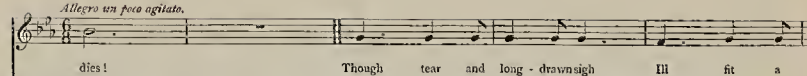
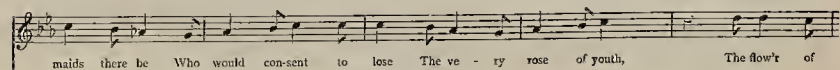
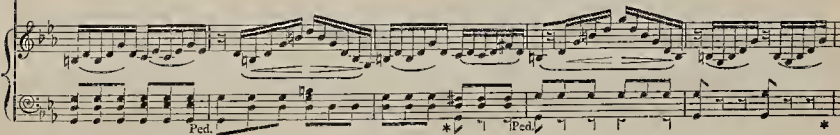
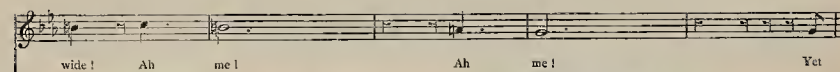
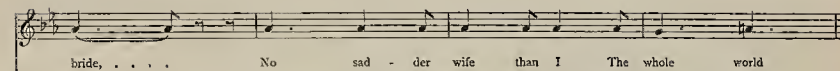
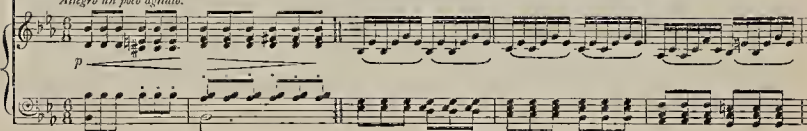
*p a tempo.*

hope for, and that po - ets sing, What bring-est thou to me but gold and sad - ness?

A bride-groom all un - known, save in this wise, To - day he dies, To - day, a - las, he

*Attaca Song.*



*Allegro un poco agitato.**Allegro un poco agitato.*



life, To be, in hon - est truth, A wed - ded wife, No mat - ter whose . . .

Ped. \* Ped. \*

No mat-ter whose ! . . . Ah me, what pro - fit we, O maids that

*p* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

sigh, . . . Though gold, . . . tho' gold should live, If wed - ded love . . . must

*meno rall.*  
*cres.* *colla voce.* *f* *mp*

Ped. \* Ped. \*

die ?

*a tempo.* *f* *p*

Ped. \*

Ere half an hour has rung, A wi-dow I!

Ped. \*

Ah heaven, he is too young, Too brave to die! Ah

me! Ah me! Yet

Ped. \*

wives there be So wea-ry worn, I trow, That they would scarce complain, So that they

could In half an hour at-tain To wi-dow-hood, No mat-ter how!

Ped. \* Ped. \*

No matter how! . . . O wea-ry wives, . . . Who wi-dow-hood would

*p* Ped! \* Ped. \* Ped. \* Ped. \* Ped. \*

win, . . . Re-joice, . . . re-joice, that ye have time To wea-ry

*poco rall.* *cresc.* *colla vo.c.* *mp* Ped. \* Ped. \*

in! . . . O wea-ry

*p* Ped. \* Ped. \* Ped. \* Ped. \*

wives, . . . Who wi-dow-hood would win, . . . Re-joice, . . . re-joice, re-

*cresc.* *f* *f* Ped. \* Ped. \* Ped. \*

*Outia.* re-joice, . . . O wea-ry, wea-ry wives, re-joice

*brill.* re-joice, . . . O wea-ry, wea-ry wives, re-joice!

*f* *sf* *ff* Ped. \*

## No. 11.

## SONG.—(Phæbe.)

*Allegro grazioso.*

PIANO *pp*

Were I thy bride, Then all the world be-side Were not too  
 wide To hold my wealth of love— Were I thy bride! Up -  
 on thy breast My la - ving head would rest, As on her nest the ten - der tur - tle dove—  
 Were I thy bride! This heart of mine Would

*Ped.* \*

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves: the right hand plays a continuous pattern of eighth-note chords, and the left hand plays a simpler eighth-note accompaniment. The tempo is marked 'Allegro grazioso' and the dynamics include 'pp' (pianissimo) and a 'Ped.' (pedal) instruction at the end.



be one heart with thine, And in that shrine our hap - pi - ness would dwell — Were I thy

bride! And all day long Our lives should be a song: No grief, no

wrong Should make my heart re - bel — Were I thy bride! The

sil - v'ry flute, The me - lan - cho - ly lute, Were night owl's hoot To my low - whis-pered coo —

Were I thy bride! The sky - lark's trill Were

Ped. \*



but dis-cord-ance shrill To the soft thrill Of woo-ing as I'd woo—

Were I thy bride! The ro-se's sigh Were

*dim.* *p* *pp*

Ped. \* Ped.

as a car-ri-on's cry To lul-la-by Such as I'd sing to thee, Were I thy bride!

Ped. \* Ped. \* Ped. \* Ped. \*

A fen-ther's press Were lead-en hea-vi-ness To my ca-ress. But then, of

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

course, you see I'm not thy bride!

Ped. \*

## No. 12.

## FINALE—ACT I.

*Allegro maestoso,*  
*ff*

PIANO

*brillante.*

*sf*

*sf*

*sf*

**A** TENORS, *uniz.*

Oh, Sergeant Mer-yll, is it true— The wel-come news we read in

BASSES, *uniz.*

Oh, Sergeant Mer-yll, is it true— The wel-come news we read in

or - ders? Thy son, whose deeds of der-ring - do Are e - choed all the coun-try through, Has come to join the Tow - er

or - ders? Thy son, whose deeds of der-ring - do Are e - choed all the coun-try through, Has come to join the Tow - er

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

*dim.*

**B** MERVILL.

Ye Tow - er yeo - men, nursed in war's a-larms,

*p*

Suck- led on gun - pow- der and wean'd on glo - ry, Be - hold my son,

whose all - sub - du - ing arms Have form'd the theme of ma - ny a song and sto - ry!

For-give his a - ged father's pride; nor jeer His a - ged fa-ther's sym-pa-the-tic tear!

CHORUS. TENORS.  
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

BASSES.  
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

*f*  
Ped. \* Ped. \* Ped. \* Ped. \*



Man of pow-er, Knight-hood's flow-er, Wel-come to the grim old Tower:

Man of pow-er, Knight-hood's flow-er, Wel-come to the grim old Tower:

To the Tow-er, wel-come thou!

To the Tow-er, wel-come thou!

D FAIRFAX.

For-bear, my friends, and spare me this o-va-tion: I have small claim to such con-si-de-ra-tion: The

tales that of my prow-ess are nar-ra-ted Have been pro-di-gious-ly ex-ag-ger-a-ted, pro-



## CHORUS, TENORS.

di - gious - ly ex - ag - ger - a - ted. 'Tis ev - er thus! Wher - ev - er va - lour true is

BASSES.

'Tis ev - er thus! Wher - ev - er va - lour true is

found, True mo - des - ty will there a - bound.

found, True mo - des - ty will there a - bound.

*p* *rall.*

*Andante allegretto.*

1st Verse, 1st YEOMAN. Didst thou not, oh, Leo - nard Mer - yll! Stan - dard lost in last cam - paign, Res - cue  
and Verse, 3rd YEOMAN. brought to ex - e - cu - tion, Like a de - mi - god of yore, With he -

*f* CHORUS OF MEN.

it at dead - ly pe - ril - Bear it brave - ly back a - gain!  
ro - ic re - so - lu - tion Snatch'd a sword and kill'd a score!

Leo - nard Mer - yll at his pe - ril, Bore it  
Leo - nard Mer - yll in this pe - ril, Snatch'd a  
Leo - nard Mer - yll at his pe - ril, Bore it  
Leo - nard Mer - yll in this pe - ril, Snatch'd a

## 2nd YEOMAN.

safe - ly back a - gain! Didst thou not, when pri - soner ta - ken, And de - barr'd from all es - cape, Face, with  
 sword and kill'd a score! Then es - ca - ping from the foe - men, Bol - tered with the blood you shed, You, de -

safe - ly back a - gain!  
 sword and kill'd a score!

safe - ly back a - gain!  
 sword and kill'd a score!

## CHORUS OF MEN.

gal - lant heart un - sha - ken, Death in most ap - pall - ing shape? Leo - nard Mer - yll faced his per - il, Death in  
 fi - ant, dread - ing no men, Sav'd your hon - our and your head! Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

Leo - nard Mer - yll faced his per - il, Death in  
 Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

Leo - nard Mer - yll faced his per - il, Death in  
 Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

## FAIRFAN.

most ap - pall - ing shape! Tru - ly I was to be pit - ied, Hav - ing but an hour to live,  
 hon - our and his head! True, my course with judgment hap - ping, Favour'd, too, by luck - y star,

most ap - pall - ing shape!  
 hon - our and his head!

I re - luc - tant - ly sub - mit - ted, I had no al - ter - na - tive! Oh! the tales that have been sta - ted Of my  
 I suc - ceed - ed in es - ca - ping Pri - son bolt and pri - son bar! *rall.* *p*

deeds of der - ring - do, Have been much ex - ag - ger - a - ted, Ve - ry much ex - ag - ger - a - ted, Scarce a

word of them is true! Scarce a word of them is true!

*2nd Verse, 3rd YEOMAN.* You when

*and.* CHORUS. TENORS.  
true. They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -  
CHORUS. BASSES  
They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

FAIRFAX.  
Scarce a word of them is true!  
- a - ted, Ev - ry word of them is true!  
- a - ted, Ev - ry word of them is true!

PHOEBE. FAIRFAX. PHOEBE.

*Allegro doppio Movimento.*

Leo-nard! I beg your pardon? Don't you know me?

*sempre f* RECIT. *a tempo!*

FAIRFAX. G

I'm lit-tle Phoe-be! Phoe-be? Is this Phoe-be? What, lit-tle Phoe-be?

*p*

(Andte.)

Who the deuce may she be? It can't be Phoe-be,

WILFRED.

sure-ly? Yes, 'tis Phoe-be— Your sis-ter Phoe-be! Your



CHORUS OF MEN.

own lit - tle sis - ter! Aye, he speaks the truth; 'Tis Phoe - be!

Aye, he speaks the truth; 'Tis Phoe - be!

Ped.

FAIRFAX. *PIU TOSTO* H

Oh, my bro - ther!

Sis - ter Phoe - be! Why, how you've

*sempre p*

\* Ped. \*

So ma - ny years! Oh, my bro - ther!

grown! I did not re - cog - nize you!

Oh, bro - ther! Oh, bro - ther!

Oh, my sis - ter! Oh, sis - ter! Oh, sis - ter!



WILFRED.  
Aye, hug him, girl! There are

*p*

FAIRFAX.  
three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

WILFRED.  
- self, for - sooth? And who art thou thy - self? Good sir,

*p*

PHOEBE.  
we are be - troth'd, Or more or less—

RECIT. WILFRED.

But ra - ther less than more. To thy fond care I do com-mend thy sis - ter.

*Moderato.*

*p*

RECIT.

Be to her an e - ver-watch-ful guar-dian - ca - gle-eyed! And when she feels (as some-times she does feel)

*K a tempo moderato.*

Dis-pose to in - dis - crim-in - ate ca - res, Be thou at hand to take those fa - vours from her.

CHORUS OF MEN.

Be

Be

*A tempo moderato.*

PHOEBE, tenderly.

Yes, yes, Be thou at hand to take those fa - vours from me.

thou at hand to take those fa - vours from her.

thou at hand to take those fa - vours from her.

*Allegro non troppo.*

1st Verse, WILFRED. To thy fra - ter - nal care Thy sis - ter I com - mend  
 2nd Verse, PHOEBE. a - mia - ble I've grown, So in - no - cent as well,

*Allegro non troppo.*

From ev - 'ry lurk - ing snare Thy love - ly charge de - fend:  
 That if I'm left a - lone The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I pray, this boon— Oh  
 mor - tal can fore - tell So grant, I pray, this boon— Oh

grant this boon— . . . She shall not quit thy sight From  
 grant this boon— . . . I shall not quit thy sight From

*pp*

morn to af - ter - noon - From af - ter - noon to night, From seven o' - clock to two - From

two to e - ven - tide. From dim twi - light to 'leven at night, From dim twi - light to 'leven at night She  
*tr*  
*etc.*

CHORUS OF MEN, *f*  
 shall not quit thy side! From morn till af - ter - noon - From  
 From morn till af - ter - noon - From

af - ter - noon till 'leven at night She shall not quit thy side! *1st.*  
 af - ter - noon till 'leven at night She shall not quit thy side! *2nd Verse, PHASE, So*

2nd. FAIRFAX.

With bro - ther - ly read - i - ness, For my fair sis -

*p*

ter's sake, . . . At once . . . I an - swer "Yes" That

task I un - der - take— My word I ne - ver

**M**

break . . . I free - ly grant that boon, . . . And I'll re - peat my plight— From morn to af - ter -

*(Tenderly) sostenuto.*  
*Un poco più lento.*

*pp rall.* *p*

Ped. \* Ped.

*(Kiss.)* *(Kiss.)* *(Kiss.)* *(Kiss.) Animato.*

noon— From af - ter-noon to night, From seven o'clock to two, From two to eve - ning meal, From

\* Ped. \* Ped. \* Ped. \*



dim twi-light to 'leven at night, From dim twi-light to 'leven at night, That com - pact

*tr*

*cres.*

CHORUS OF MEN, TENORS.

I will seal!

From noon to af - ter - noon, From af - ter - noon to night, He free - ly,

*BASSES.*

From noon to af - ter - noon, From af - ter - noon to night, He free - ly,

*f*

*ff*

*Andante.*

free - ly grants this boon!

free - ly grants this boon!

*Andante.*

*pp*

*N*

*p*

*8va*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

SOFRANOS.

The pri - s'ner comes to meet his

TENORS & BASSES.

The pri - s'ner comes to meet his

Ped. \* Ped.

doom ; The block, the headsman, and the tomb. The fun' ral bell be - gins to

doom ; The block, the headsman, and the tomb. The fun' ral bell be - gins to

Ped. \* Ped. \* Ped. \* Ped. \*

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

Ped. \* Ped. \* Ped. \* Ped. \*

mer - cy . . . on his

May Heav'n have mer - cy on his

May Heav'n have mer - cy on his

Ped. \* Ped. \* Ped. \* Ped. \*

SOUL! Oh, Mer - cy, thou whose smile has shone So

SOUL!

*fren.*

*p*

many a cap - tive heart up - on; Of all im - mured with - in these walls, To -

day the ve - ry wor - thiest falls. Oh, Mer - cy, thou whose smile has shone So

SOFRANOS,

Oh, Mer - cy, thou whose smile has shone So

TENORS & BASSES.

Oh, Mer - cy, thou whose smile has shone So

ma - ny a cap - tive heart up - on; . . . Of all im - mured with - in these walls The

many a cap - tive heart up - on; . . . Of all im - mured with -

many a cap - tive heart up - on; . . . Of all im - mured with -

*cres.*

wor - thiest, wor - thiest falls.

in these walls The ve - ry wor - thiest falls Oh,

in these walls The ve - ry wor - thiest falls Oh,

*dim.* *p*



Oh, Mer cy.

Mer cy, oh, Mer cy.

Mer cy, oh, Mer cy.

*Allegro agitato.*  
*ff*

FAIRFAX.

My lord! my lord! I know not how to tell The news I

*fp*

hear! I and my com-rades sought the prisoner's cell— He

*cres.*  
*Ped.*

CHORUS, SOPRANOS.

is not there! He is not there! They sought the pris-ner's

He is not there! They sought the pris-ner's

*f*



cell— he is not there !

cell— he is not there !

FAIRFAX & 2nd YEOMAN.  
As

*p*

es-cort for the pri-son-er We sought this cell, in du-ty bound; The dou-ble rat-ings o-pen were, No pri-son-er at all we found! We

FAIRFAX &  
1st YEOMAN.

hunt-ed high, We hunt-ed here— The man we sought, as truth will show, Had vanish'd in - to empty air! The

2nd & 3rd YEOMEN.

We hunt-ed low, We hunted there— The man we sought, as truth will show, Had vanish'd in - to empty air! The

SOPRANOS.

Now, by my troth, the news is

man we sought with anx-ious care Had van-ish'd in - to emp-ty air!

man we sought with anx-ious care Had van-ish'd in - to emp-ty air!

fair, The man has van-ish'd in - to air, *S* *p*  
 TENORS & BASSES *p* As es-cort for the pri-son-er They sought his cell, in du-ty bound; The  
 FAIRFAX & 1st YEOMAN *p* As es-cort for the pri-son-er They sought his cell, in du-ty bound; The  
 2nd & 3rd YEOMAN *p* As es-cort for the pri-son-er We sought his cell, in du-ty bound; The  
 As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings o - pen were, No pri-son-er at all they found, They hunted high, They hunt-ed here, The  
 dou-ble gratings o - pen were, No pri-son-er at all they found, They hunted low, They hunted there—The  
 dou-ble gratings o - pen were, No pri-son-er at all they found, They } hunted high, They } hunted here— The  
 we } hunted low, We } hunted there—The  
 dou-ble gratings o - pen were, No pri-son-er at all they found, They } hunted low, They } hunted there—The  
 we } hunted low, We } hunted there—The

man they sought, as truth will show, Had van-ish'd in - to emp-ty air! The man they sought with anxious care, Had van-ish'd in - to emp-ty air!  
 man they sought, as truth will show, Had van-ish'd in - to emp-ty air! The man they sought with anxious care, Had van-ish'd in - to emp-ty air!  
 man (they) sought, as truth will show, Had van-ish'd in - to emp-ty air! The man we sought with anxious care, Had van-ish'd in - to emp-ty air!  
 man (they) sought, as truth will show, Had van-ish'd in - to emp-ty air! The man we sought with anxious care, Had van-ish'd in - to emp-ty air!

**LIEUTENANT.** *(to WILFRED.)*  
 As-tound - ing news! The pris - 'ner fled. Thy life shall for - feit be in -

*sf sf f*  
*Ped.*

**WILFRED.**  
 stead! My lord, I did not set him free,

*f fp*

I hate the man— my ri - val he!

**LIEUT. (to WILFRED.)**  
 Thy life shall for - feit be in -

**MERYLL**  
 The pris - 'ner gone— I'm all a - gape!

*dolce. p*

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WILFRED.

stand! Who  
(either.) My lord, I did not set him

Who could have help'd him to es-cape?

PHOEBE.

DAME CARRUTHERS.

free! In-deed I can't i-magine who! I've no i-dea at all—have you? Of his es-cape no tra-ces lurk, Enchantment must have been at

ELSIE.

work! What have I done! Oh, woe is me! I am his wife, and he is

PHOEBE &amp; DAME CARRUTHERS.

In-deed I can't i-magine who! I've no i-dea at all, have

POINT.

free! Oh, woe is you? Your an-guish sink! Oh, woe is me, I ra-ther think! Oh, woe is

you?



me, I rather think! Yes, woe is me, I rather think! What'er be-tide You are his bride, And I am left A-lone - be- left! Yes, woe is

*Tutti cres. molto.*  
Ah!

me, I rather think! Yes, woe is me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

*cres. molto.*

*Allegro con molto brio.*  
ELSIE.

All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Un-lov'd, un-think.

POINT & LIEUTENANT.

(POINT.) All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Your hand, your  
(LIEUT.) All fren-zied, fren-zied with des-pair I rave, The grave is cheat-ed of its due. Who is, who

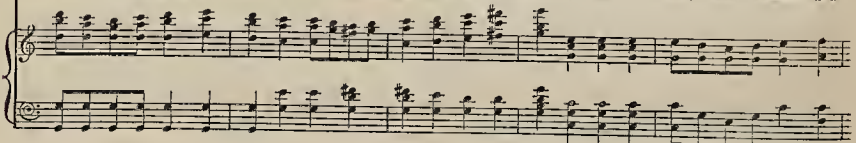
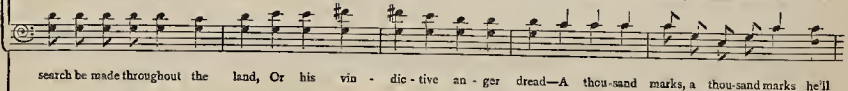
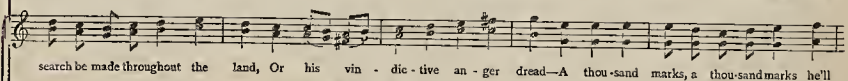
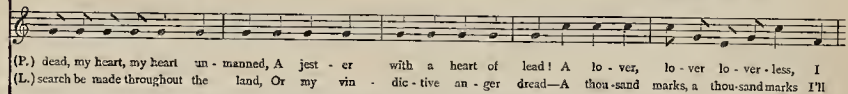
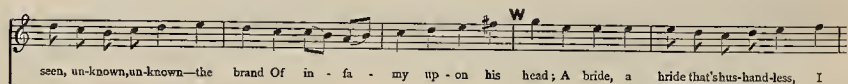
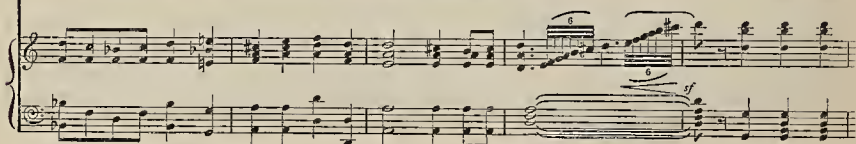
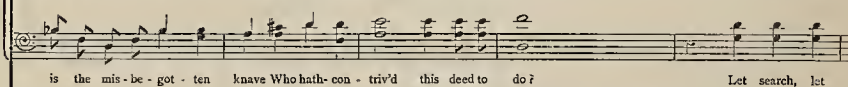
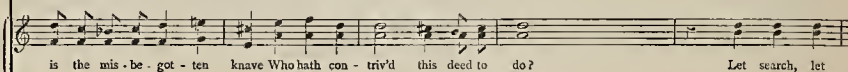
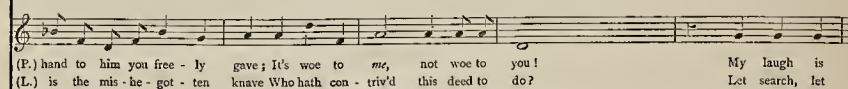
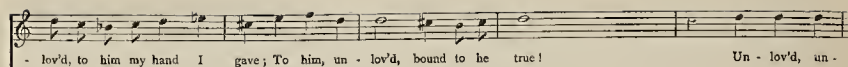
CHORUS. 1st & 2nd Sops. PHOEBE & DAME C. with 2nd Sops.

All fren-zied, fren-zied with des-pair they rave, The grave is cheat-ed of its due. Who is, who

TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who





stand To all man - kind for ev - er dead, To all . . . . man - kind for ev -

(P.) stand, To wo - man - kind for ev - er dead, To wo . . . . man - kind for ev -

(L.) hand Who brings him here, a - live or dead, Who brings . . . . him here, a - live . .

hand Who brings him here, a - live or dead, Who brings . . . . him here, a - live . .

hand Who brings him here, a - live or dead, Who brings . . . . him here, a - live . .

*f* *f* *f* *f* *f*

Ped.

er dead!

(P.) . . . . er dead!

(L.) . . . . er dead! A thou - sand, thou . . .

. . . . or dead! A thou - sand

. . . . or dead! A thou - sand, thou

*Sua.*

\* Ped. \*

For ev - er . . . dead, For ev -

(P.) For ev - er, ev - er dead, For ev -

sand marks, a - live . . or . . . dead, a - live

marks, a thou . . sand marks, a - live . . or . . . dead, a - live

(L.) - sand marks, a - live . . or . . . dead, a - live

*Ser.*

er . . . dead, To all man - kind for ev - er, ev -

(P.) - er, ev - er dead, To wo - man - kind for ev - er, ev -

(L.) or . . . dead, Who brings him here, a - live, a - live . . .

or . . . dead, Who brings him here, a - live, a - live . . .

or . . . dead, Who brings him here, a - live, a - live . . .

*Ser.* *loco.*

or dead!

or dead!

or dead!

or dead!

or dead!

*Sua.*

*Sua.*

*Ped.* \*

End of Act I.

Detailed description: This page of a musical score contains five vocal staves and three piano accompaniment systems. The vocal staves are arranged in two groups of three, with the lyrics 'or dead!' appearing on each. The piano accompaniment includes a system with a 'Sua.' (Sustained) marking, a system with a 'Sua.' marking, and a final system with a 'Ped.' (Pedal) marking and an asterisk. The score concludes with the text 'End of Act I.'



## ACT II.

## No. 1.

## CHORUS. SOLO.—(Dame Carruthers.)

*Andante non troppo lento.*

PIANO.

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

*crec.* *ff* *dim.* *p tr.*

Ped. \* Ped. \*

1st & 2nd SOPRANOS.

Night has spread her pall once more, And the

*p*

pris - 'ner still is free: O - pen is his dun - geon door, Use - less his



1st Sop.  
 dun - geon key! He has sha - ken off his yoke—

Unis.  
 How, no mor - tal man can tell! Shame on lout - ish jail - or - folk—

Solo. DAME CARRUTHERS.  
 Shame on sleep - y sen - ti - nel! . . . Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and cord, Fet - ter and chain,

Dungeon of stone, All are in vain— Pris - on - er's flown! Spite of ye all, he is free—he is

free! Whom do ye ward? Pret-ty war-ders are ye!

CHORUS, 1st & 2nd SOPRANOS *sf*

Pret-ty war-ders are ye! Whom do ye ward?

*f*

*Unis.*

Spite of ye all, he is free—he is free! Whom do ye ward? Pret-ty war-ders are ye!

TENORS.

Up and down, and in and out, Here and there, and round a bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

BASSES,

Up and down, and in and out, Here and there, and round a bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

*p*

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev-'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev-'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

## CHORDS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye ward?

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

*f*

Night . . . has spread her pall once more, and the pris - 'ner still is free

vain! Warders are we. Whom do we ward? Whom do we ward?

vain! Warders are we. Whom do we

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

O - - pen is his dun - geon door, Use - less his dun - - geon key!

Warders are we. Spite of us all he is free, he is free! Pret - ty warders are we, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is free!

Ped. \* Ped. \* Ped. \* Ped. \*

O - - - pen is his

O - - - pen is his dun - - - geon door, He is

free!

Spite of us all he is free, he is free! Pretty warders are we, he is

Spite of us all he is free, he is free! Spite of us all he is free, he is free! Pretty warders are we, he is

*crs.*

free! He is free! Pret - ty war - ders are ye, he is free! He is free! . . Pret - ty war - ders are

free! He is free! He is free! He is free! . . Pret - ty war - ders are

free! He is free! He is free! He is free! . . Pret - ty war - ders are

Ped. \*

ye!

we!

we!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



## No. 2.

## SONG.—(Point.)

*Allegro comodo*

PIANO.

1. Oh! a pri-vate huf-foen is a  
 2. If you wish to suc-ceed as a  
 3. If your mas-ter is sur-ly, from  
 4. Comes a Bish-op, may be, or a  
 5. Tho' your head it may rack with a

light-heart-ed loon, If you lis-ten to pop-u-lar ru-mour; From the morn to the night he's so  
 jes-ter, you'll need To con-si-der each per-son's au-ri-cular; What is all right for B would quite  
 get-ting up ear-ly (And tem-pers are short in the morn-ing), An in-op-por-tune joke is e-  
 sol-emn D. D.—Oh, be-ware of his an-ger pro-vok-ing! Bet-ter not pull his hair—don't stick  
 bil-lious at-tack, And your sen-ses with tooth-ache you're los-ing, Don't be mo-py and flat—they don't

joy-ous and hright, And he bub-bles with wit and good hu-mour! He's so quaint and so terse, both in  
 scan-da-lize C (For C is so ve-ry par-ti-cular); And D may be dull, and E's  
 nough to pro-voke him to give you, at once, a month's warn-ing. Then if you re-join he is  
 pins in his chair: He don't un-der-stand prac-ti-cal jok-ing. If the jests that you crack have an  
 fine you for that, If you're pro-per-ly quaint and a-mus-ing! Tho' your wife ran a-way with a



prose and in verse; Yet though peo-ple for-give his trans-gres-sion, There are one or two rules that all  
 ve-ry thick skull is as emp-ty of brains as a la-dle; While F is F sharp, and will  
 at you a-gain. For he likes to get va-lue for mo-ney, He'll ask then and there, with an  
 or-tho-dox smack, You may get a bland smile from these sa-ges; But should it, by chance, be in-  
 sol-dier that day, And took with her your tri-ble of mo-ney; Bless your heart, they don't mind—they're ex-

fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are one or two rules, Half a -  
 cry with a carp, That he's known your best joke from his cra-dle! When your hu-mour they flout, You can't  
 in - so - lent stare, "If you know that you're paid to be fun - ny?" It adds to the task Of a  
 port-ed from France, Half a - crown is stopp'd out of your wa-ges! It's a gen-e-ral rule, Though your  
 ceed-ing - ly kind—They don't blame you—as long as you're fun - ny! It's a com-fort to feel If your

do-zen may be, That all fa-mi-ly fools Of what - ev - er de-gree, Must ob-serve, if they love their pro-  
 let your-self go: And i-dées put you out When a per-son says, "Oh, I have known that old joke from may  
 mer-ryman's piece, When your prin-ci-pal asks, With a scowl on his face, If you know that you're paid to be  
 zeal it may quench, If the fa-mi-ly fool Tells a joke that's too French, Half-a - crown is stopp'd out of his  
 part-ners should fit, Tho' you suf-fer a deal, They don't mind it a bit— They don't blame you—so long as you're

1st, 2nd, 3rd, 4th. 5th.  
 fes-sion. fun - ny!  
 cra-dle!"  
 fun - ny?  
 wa-ges!

*f*

## No. 3.

## DUET.—(Point &amp; Wilfred.)

PIANO.

*Allegro vivace.*

*f* *p*

POINT.

1. Here up -  
2. In re -

WILFRED.

1. Here up -  
2. In re -

- on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn deed, To pre -  
- turn for my own part I am mak - ing Un - der - tak - ing, To in - struct you in the art (Art a -

- on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn deed, To pre -  
- turn for your own part You are mak - ing Un - der - tak - ing, To in - struct me in the art (Art a -

- vent all Er - ror men - tal. You on El - sie are to call With a sto - ry Grim and go - ry;  
- maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing free. Proud po - si - tion—High am - bi - tion!

- vent all Er - ror men - tal. How this  
- maz - ing, Won - der rais - ing) And a

I to swear to!  
Wag - a - wag - ging, I to Wag - a

Fair-fax died, and all I de - clare to You're to swear to! I de - clare to,  
live - ly one I'll be, Wag - a - wag - ging, Ne-ver flag - ging, ne-ver flag - ging,

swear to!  
wag - ging, I to swear to, You de - clare to, I to swear to!  
ne-ver flag - ging, Wag - a - wag - ging, ne-ver flag - ging!

I de - clare to, I de - clare to You're to swear to, I de - clare to  
ne-ver flag - ging, Wag - a - wag - ging, ne-ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing de - tail full!

Tell a tale of cock and bull, Of con - vin - cing de - tail full!

*p* *Sua.*

*1st.*

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

*Sol.*

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

*tr.*

*f*

*2nd.*

bull! What a tale of cock, What a tale of cock, What a tale of cock and bull, cock and

bull! What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

*p*

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

*cres.*

*ff*

*tr.*



## No. 4.

## BALLAD.—(Fairfax.)

*Andante con cress.*

Free from his fet-ters grim— Free to de-part;

*Andante con cress.*

*p*

Ped. \*

Free both in life and limb— In all bnt heart! Bound to an

an-known bride For good and ill; Ah, is not one so tied . . A

pris . . . 'ner still, A pris - 'ner still? Ah, is not one so tied . . . . A

*dim.* *p*



pris - 'ner still? Free, yet in fet - ters held

Till his last hour, . . . Gyves that no smith can weld, No rust de -

your! Al - though a monarch's hand Had set him free,

Of all the cap - tive band . . . The sad - - - - - dest he, The sad - - - - - dest he!

*cres.* *dim.* *dim.*

*rall.* Of all the cap - tive band . . . . . The sad - dest, sad - - - - - dest he!

*p* *colla voce.* *f*

## No. 5. QUARTETT.—(Kate, Dame Carruthers, Fairfax, &amp; Sergeant Meryll.)

KATE.

1. Strange ad - ven - ture! Maid - en  
2. Strange ad - ven - ture that we're

DAME CARRUTHERS.

1. Strange ad - ven - ture! Maid - en  
2. Strange ad - ven - ture that we're

FAIRFAX.

1. Strange ad - ven - ture! Maid - en  
2. Strange ad - ven - ture that we're

SERGEANT MERYLL.

1. Strange ad - ven - ture! Maid - en  
2. Strange ad - ven - ture that we're

*Allegretto.*

PIANO.

*dim.*

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -  
troll - ing: Mod - est maid and gal - lant groom! While the fun - ral bell is

*p*

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver seen! Groom a - bout to be be -  
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun - ral bell is

*p*

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver seen! Groom a - bout to be be -  
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun - ral bell is

*dim.*

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -  
troll - ing: Mod - est maid and gal - lant groom! While the fun - ral bell is

*dim*

head-ed, In an hour on Tow-er Green! . . . . . Groom in drea-ry dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a-boom! . . . . . Mod-est maid-en will not

head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drea-ry dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a-boom! Bim-a, Bim-a, Bim-a-boom! Mod-est maid-en will not

head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drea-ry dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a-boom! Bim-a, Bim-a, Bim-a-boom! Mod-est maid-en will not

head-ed, In an hour on Tow-er Green! . . . . . Groom in drea-ry dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a-boom! . . . . . Mod-est maid-en will not

*cres.* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret-ty maid of sev-en-  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

*cres.* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret-ty maid of sev-en-  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

*cres.* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret-ty maid of sev-en-  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

*cres.* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret-ty maid of sev-en-  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al-tar be a

*p*

teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb- Tow - er, Tow - er, Tow - er

*p*

teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb- Tow - er, Tow - er, Tow - er

*p*

teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb- Tow - er, Tow - er, Tow - er

*p*

teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb- Tow - er, Tow - er, Tow - er

*Ped.* \*

\* Ped.

*cres.* *dim. slower.* *p.*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*cres.* *dim.* *p.*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*cres.* *dim.* *p.*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*cres.* *dim.* *p.*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*slower.*



No. 6. SCENE.—(Elsie, Phœbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant Meryll, & Chorus.)

RECIT. MERYLL. FAIRFAX.

Hark! What was that, sir? Why, an

*Allegro con fuoco.*

PIANO.

RECIT.

MERYLL.

ar - que-bus— Fired from the wharf, un-less I much mis - take. Strange— and at such an hour! What can it mean?

*p a tempo.*

*cr.*

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

CHORUS. TENORS.

Now what can that have been— a shot so late at night, E -

BASSES.

Now what can that have been— a shot so late at night, E -



ough to cause a fright! What can the por - tent mean? Are foe - men in the land? Is

ough to cause a fright! What can the por - tent mean?

*Tutti, Sopranos.*

*sf*

Ped. \*

London to be wrecked? What are we to expect? What dan - ger is at hand? Let us un - der -

TENORS & BASSES,

Are foe - men in the land? Is London to be wrecked? What are we to expect? What dan - ger is at hand?

*sf* *sf* *sf*

Ped. \* Ped. \* Ped. \* Ped. \*

stand What dan - ger is at hand! Who fired that shot! At once he truth de - clare!

What dan - ger is at hand!

*RECIT.* *LIEUT.*

*sf* *fp*

Ped. \* Ped. \*

POINT. *Allegro con brio.*

WILFRED. My lord, 'twas he— to rash-ly judge for— bear!

My lord, 'twas I— to rash-ly judge for— bear!

*mf* *f*

WILFRED. Like a

*p* *pp*

POINT.

Or a spec-tre all ap-pal-ling— I should ra-ther call it crawl-ing—

ghosts his 'vi-gil keep-ing— I be-held a fi-gure creep-ing— He was

He was crawling— Crawling! He was crawling— Crawling!

creep-ing— He was creep-ing, creep-ing— He was creep-ing— He was creep-ing, creep-ing— Not a

mo-ment's hes-i-ta-tion-I my-self up-on him hung, With a hur-ried ex-clam-a-tion To his dra-per-ies I hung, Then we

closed with one an-o-ther In a rough-and-tum-ble smoth-cr; Col-'nel Fair-fax and no o-ther Was the

ELSEIE with 1st SOPS., PHOEBE & DAME C. with 2nd Sops.  
FAIRFAX with TENORS.

Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the  
LIEUT. & MERYLL with BASSES.  
man to whom I hung! Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the

man to whom he hung! It re-sem-bled more a strug-gle—  
POINT.  
WILFRED.  
man to whom he hung! Af-ter migh-ty tug and tus-sle— He, by

Or by some in - fer - nal jug - gle— I should ra - ther call it ship - ping—

dint of stronger mus - cle— From my clutch - es quickly slid - ing— With the

Or es - cap - ing to the ship - ping— I'd de - scribe it as a shi - ver—

view, no doubt, of hid - ing— With a gasp, and with a qui - ver— Down he

**Tutti. Chorus.**

*f* It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he

*p* dived in - to the ri - ver, And, a - las, I can - not swim! *f* It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he



dived in - to the ri - ver, It was ve - ry brave of him!

WILFRED.  
dived in - to the ri - ver, It was ve - ry brave of him! In - ge - nu - i - ty is catch - ing; With the

*p*

POINT.  
I should ra - ther call it seiz - ing—

view my king of pleasing, Ar - que - bus from sen - try snatch - ing— With an ounce or two of lead I des -

TUTTI. CHORUS.

With an ounce or two of lead He despatch'd him thro' the head! WILFRED.  
- patch'd him thro' the head! With an ounce or two of lead He despatch'd him thro' the head! I discharg'd it without winking, Lit - tle

*f* *p*

**POINT.**  
I should say a lump of lead.

**TUTTI CHORUS.**  
He dis-charge'd it with-outwinking, Lit-tle  
time I lost in thinking, Like a stone I saw him sinking—  
He dis-charge'd it with-outwinking, Lit-tle

*f*

**POINT.**  
time he lost in thinking! I should say a lump of lead. Like a

**WILFRED.**  
time he lost in thinking! Like a stone I saw him sink-ing— Like a stone, my boy, I said—

hea-vy lump of lead. Like a hea-vy lump of lead.

Like a stone, my boy, I said— A - ny - how the man is dead. Whether

*Ped.*

*Tutti. Chorus. cre.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the  
stone or lump of lead ! A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the

*cre.* *f*

\* *Ped.* \*

view his king of pleas - ing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's  
view his king of pleas - ing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's

*ff* *f* *f* *f*

*stringenda.*

ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's  
ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's

*stringenda.*

## RECIT. LIEUT.

ve - ry, ve - ry dead! The ri - ver must be dragged— No time be lost; The

ve - ry, ve - ry dead!

*ff* *Recit.* *p*

bo - dy must be found, at a - ny cost. To this at - tend without un - due de - lay; So set to work with

*a tempo uno.* *a tempo animato.* *p*

## Tutti, Chorus.

what dis - patch ye may! Yes, yes, we'll set to work with what dis - patch we may!

Yes, yes, we'll set to work with what dis - patch we may!

*f*

Hail . . . the va - - - liant

Hail the va - - - liant

*f* *f* *f*

Ped. \* Ped. \*



fel - low who Did this deed of der - ring - do! Ho - - nours  
 fel - low who Did this deed of der - ring - do! Ho - - nours

*f* *f*

Ped. \* Ped. \* Ped. \*

wait on such an one; By my head, 'twas  
 wait on such an one; By my head, 'twas

brave - ly done, 'twas brave - ly done! Now, by my head, 'twas brave - ly  
 brave - ly done, 'twas brave - ly done! Now, by my head, 'twas brave - ly

done!  
 done!

Ped.

## No. 7.

## TRIO.—(Elsie, Phoebe, &amp; Fairfax.)

*Allegretto grazioso.*

PIANO

ELSIE. 2nd Verse.  
If he's made the best use of his  
FAIRFAX. 1st Verse.  
A man who would woo a fair

time, . . . His twig he'll so care-ful-ly line . . . That ev-e-ry bird Will come down at his word, What-  
maid, . . . Should 'pre-n-tice him-self to the trade, . . . And stu-dy all day, In me-tho-dical way, How to  
ev-er its plu-mage or cline. He must learn that the thrill of a touch May mean lit-tle, or no-thing, or  
flat-ter, ca-jole, and per-suade. He should 'pre-n-tice himself at four-teen, And prac-tise from morn-ing to  
much; It's an in-strument rare, To be han-dled with care, And ought to be treat-ed as such, ought . .  
e'en; And when he's of age, If he will, I'll en-gage, He may cap-ture the heart of a queen, the heart, . .

to be treat-ed as such. It is pure-ly a mat-ter of skill, . . Which  
 PHONE.  
 It is pure-ly a mat-ter of skill, . . Which  
 . . . of a queen! It is pure-ly a mat-ter of skill, . . Which

all may at-tain if they will . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his  
 all may at-tain if they will . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his  
 all may at-tain if they will . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his

*cres.*

Jill! . . If he wants to make sure . . of his Jill!

Jill! . . If he wants to make sure . . of his Jill!

Jill! . . If he wants to make sure . . of his Jill!

*A*

1st & 2nd. 3rd.

If he's

PHERR.

Then a glance may be em-id or free, It will

*p* *f* *p*

va-ry in might-y de-gree, From an im-pudent stare To a look of des-pair That no maid without pi-ty can

see: And a glance of des-pair is no guide— It may have its ri-di-culous side; It may

draw you a tear Or a box on the ear; You can nev-er be sure till you've tried! Nev-

*rall.*



*rall.* *a tempo.*

er be sure till you've tried! It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

*colla voce.* *a tempo.*

Ped. \*

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

wants to make sure of his Jill! If he wants to make sure, . . . to make sure . . .

wants to make sure of his Jill! If he wants to make sure . . . of his Jill, But ev - 'ry

wants to make sure of his Jill! If he wants to make sure . . . of his Jill, But ev - 'ry

... of his Jill! sure ... of his Jill! If he wants to make sure of his

Jack, Must stu - dy the knack, But ev - ry Jack, Must stu - dy the knack If he wants to make sure of his

Jack, Must stu - dy the knack, But ev - ry Jack, Must stu - dy the knack If he wants to make sure of his

Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants ... to make sure of his

Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants ... to make sure of his

Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants ... to make sure of his

Jill!

Jill!

Jill!

Jill!

## No. 8.

## QUARTETT.—(Elsie, Phœbe, Fairfax, &amp; Point.)

ELsie. FAIRFAX.

When a woo - er Goes a - woo - ing, Naught is tru - er Than his joy. Maid - en

*Allegretto gracioso.*

PIANO.

ELsie.

Bold - ly blush - ing -

hush - ing All his su - ing - Bold - ly blush - ing - Brave - ly coy! Brave - ly coy! . . . . . Bold - ly

Brave - ly coy!

Oh, the hap - py days of do - ing! Oh, the

Oh, the hap - py days of do - ing! Oh, the

blush - - - ing -

Oh, the hap - py days of do - ing! Oh, the

POINT.

Oh, the hap - py days of do - - - ing! . . . . . Oh, the

*p*

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

Ped. \*

PRELUDE.

When a brother leaves his sis-ter For an-o-ther, Sis-ter weeps. Tears that trickle, Tears that blis-ter—Tis but

mick-le Sis-ter reaps! Tears that trick-le, Tears that blis-ter—

POINT.

Oh! the



**ELSIE.**  
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

**PHOEBE.**  
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

**FAIRFAX.**  
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

do - ing and un - do - - - ing, . . . . . Oh, the sigh - ing and the su - ing, When a

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps! When a jes - ter Is out -

**D**

- wit - ted, Feel - ings fes - ter, Heart is lead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was

Oh, the do - ing and un -  
Oh, the do - ing and un -  
Oh, the do - ing and un -  
dead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was dead! . . . Oh, the do - ing and un -

do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was  
do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was  
do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was  
do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was

**E**

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a -

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a -

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a -

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a -

*p* *dim.*

- woo-ing, And he wish-es he . . . was dead, He wish-es he was dead! . . .

- woo-ing, And he wish-es he . . . was dead, He wish-es he was dead! . . .

- woo-ing, And he wish-es he . . . was dead, He wish-es he was dead! . . .

- woo-ing, And he wish-es he . . . was dead, He wish-es he was dead! . . .

*pp*

*rall.*

No. 9. DUET.—(Dame Carruthers & Sergeant Meryll.)

*Allegro vivace e con brio.*

PIANO. *f* *p*

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry Flashed with cap - ture, Seeks the no - ta - ry, Joy and jol - li - ty

Then 'is pol - i - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty Then 'is pol - i - ty;

Then 'is pol - i - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty Then 'is pol - i - ty;

SERGEANT MERVILL.

Reigns fri - vol - i - ty! Rap - ture, rap - ture! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full



Of sat-an - i - ty, court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful!

Court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful! Joy - ful, joy - ful!

DAME CARRUTHERS.

When vir - gin - i - ty Seeks, all coy - ful, Man's af - fin - i - ty; Fate all-flow - er - y, Bright and bow - er - y

Is her dow - er - y! Joy - ful, joy - ful! Fate all flow - er - y, Bright and bow - er - y Is her dow - er - y,

SERGEANT MERVYL.  
 Joy - ful, joy - ful! Ghast - ly, ghast - ly! When man, sor-row-ful, First - ly, last - ly, Of to' fluor-row full.  
 Fed.

DAME CARRUTHERS.  
 Joy - ful, joy - ful!  
 Af - ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing, Ghast - ly, ghast - ly!  
 Fed.

Joy - ful, joy - ful! Joy - ful, joy - ful! Joy - ful, joy - ful,  
 Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly,  
 Fed.

joy - ful! Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,  
 ghast - ly! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full  
 Fed.

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty, Reigns tri-vol-i-ty! Rap-ture, rap-ture!

Of sat-an-i-ty, Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty! Dole-ful, dole-ful!

Joy and jol-li-ty Then is po-li-ty; Reigns tri-vol-i-ty! Rap-ture, rap-ture,

Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Rap-ture, Rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful! Dole-ful, Dole-ful,

ture, rap - - - ture, rap - - - - - ture! Joy and

ful, dole - - - ful, Dole - - - - - ful! Court - ing

*cres.*

joy - li - ty, Then is po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap

pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - -

ture! . . .

ful! . . .

*ff*



## No. 10.

## FINALE ACT II.—(Tutti.)

*Andante grazioso.*

PIANO.

1st & 2nd SOPRANOS.

Comes the pret - ty young bride, a - bush - ing, ti - mid - ly shrink - ing—Set all thy fears a - side— cheer - i - ly, pret - ty young bride!

Brave is the youth to whom thy lot thou art will - ing - ly link - ing!

Brave is the youth to whom thy lot thou art will - ing - ly link - ing!

Ped. \* Ped. \*

Flow - er of va - lour is he— lov - ing as lov - ing can be!

Ped. \* Ped. \*

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . as the dawn of the

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . as the dawn of the

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

day; Take him, be true to him-- Ten - der . . . his

day; Take him, be true to him-- Ten - der . . . his

Ped. \*

due to him-- Hon - our him, . . hon - our him, . . love . . . . .

due to him-- Hon - our him, . . hon - our him, . . love . . . . .

*crec.* *mf*

Ped. \* Ped. \*

TRIO. *ELSIE. mf*

and . . o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

*PHILBE. mf*

and . . o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

DAME CARRUTHERS.

*mf*

'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

*dimin.*

*pp*

Ped. \*

*f*

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed— With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed— With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed— With

*sempre p*

hap - pi - ness is cloyed— With hap - pi - ness my soul is cloyed— This is my joy - day un - al -  
 hap - pi - ness is cloyed— With hap - pi - ness her soul is cloyed— This is her joy - day un - al -  
 hap - pi - ness is cloyed— With hap - pi - ness her soul is cloyed— This is her joy - day un - al -

*p* *pp* *crs.* *pp* *crs.* *pp* *dim.* *pp*

loyed, . . un - al - loyed, This is my joy - day un - al - loyed!  
 loyed, un - al - loyed, This is her joy - day un - al - loyed!  
 loyed, . . un - al - loyed, This is her joy - day un - al - loyed!

*rall.* *rall.* *rall.* **CHORUS.** *f*

With  
 Yes, yes, With

*p* *f*

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!  
 hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!

*Moderato marziale.* *f*



Solo. LIUT.

Hold, pret-ty one! I bring to thee

News— good or ill, it is for thee to say. Thy hus-band

lives— and he is free, And comes to claim his bride this ve-ry

day! No! no! re-call those words— it can-not be!

*Un poco meno mosso e agitato.* *ELISE.* *cres. molto.*

KATE.  
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

PHOEBE.  
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

DAME CARUTHERS.  
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

LIEUT., MERVIL, & WILFRED.  
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears.

CHORUS. 1st & 2nd SOPS.  
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

TENORS & BASSES.  
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

Ped.

ELISE.  
Oh, Leo - - - - - nard,

KATE.  
Oh, Leo - - - - - nard,

PHOEBE.  
Oh, Leo - - - - - nard,

DAME C.  
Oh, Leo - - - - - nard,

Who is the man who, in his pride,  
LIEUT., & WILFRED.  
Come, dry these un - be - com - ing tears, Most joy - ful tidings greet thine ears.

MERVIL.  
Come, dry these un - be - com - ing tears, Most joy - ful tidings greet thine ears.

Day of ter - - - - - ror! day of

Day of ter - - - - - ror! day of tears! Day of ter - - - - - ror!

Ped. \* Ped. \* Ped. \*

ELSIE. *be*

KATE. Oh, Leo - nard, come thou to my side, And claim me

PHOEBE & DAME C. Oh, come thou to her side, And claim her

LIEUT. & WIL. Oh, Leo - nard, come thou to her side, And claim her

Theman to whom thou art al-lied Appears to claim thee as his bride, The man to whom thou art al-lied Appears to claim thee as his

MERYLL.

The man to whom thou art al-lied Appears to claim thee as his bride, The man to whom thou art al-lied Appears to claim thee as his

*be*

ter - ror! Who is the man in his pride claims thee

day of tears! Who is the man who, in his pride claims thee

*See*

Ped. \*

Ped.

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

bride, as his bride?

bride, as his bride?

(Enter FAIRFAX.)

as his bride? Day of ter - ror! day of tears!

as his bride? Day of ter - ror! day of tears!

Ped. \*

*f* (3) (3)

FAIRFAX (*sternly*).

All thought of Leo-nard Mer-yll set a - side.

Thou art mine own ! I claim thee as my bride.

CHORUS.

Thou art his own, a - las, he claims thee as his bride !

Thou art his own, a - las, he claims thee as his bride !

RECIT.

ELSIE.

A sup - pliant at thy feet I fall : Thine heart will yield to pi - ty's call !

FAIRFAX.

Mine is a

RECIT.



*Andante espress. e con moto.*

heart of mas-sive rock, Un-mov'd by sen-ti-men-tal shock!

CHORUS.

Thy hus-band he!

Thy hus-band he!

*Andante espress. e con moto.*

*dim.*

ELSIE. *Con molto tenerezza.*

*Andante.*

Leo-nard, my loved one— Come to me. They bear me hence a-way! . . . But

*p* 3 3 3 3 \* Ped. \* Ped. \*

though they take me far from thee, My heart is thine . . . for aye! My

Ped. \* Ped. \* Ped. \*

bruised heart, My broken heart, Is thine, my own, for aye! Is

thine, is thine, my own, . . . . . is thine . . . . . for

*appassionata.*

*cres.* *dim.*

Ped. \* Ped. \* Ped. \*

aye! Sir, I o-bey, I am thy bride; But ere the fa-tal hour I

*Un poco più vivo.* *Un poco più vivo.*

*f* *p*

said the say That placed me in thy power, Would I had died! Sir, I o-bey! I am thy bride!

*pp*

*Allegro vivace e con fuoco.* *FAIRFAX.*

Leo - - nard! My own!

*f* *Ped.* \*

Ped. \*

## ELSIE.

Ah ! With hap - pi - ness my soul is cloyed, . .

FAIRFAX.

With hap - pi - ness my soul is cloyed, . .

*mf*

Ped. \* Ped. \*

This is our joy - day un - al - loyed ! . .

CHORUS.

Yes ! yes !

This is our joy - day un - al - loyed ! . .

Yes ! yes !

*f* *8va.*

With hap - pi - ness their souls are cloyed, . . This is their joy - day

With hap - pi - ness their souls are cloyed, . . This is their joy - day

un - al - loyed ! . . . With hap - pi - ness their souls are cloyed, This  
un - al - loyed ! With hap - pi - ness their souls are cloyed, This

joy - day . . . un - al - loyed,  
is their joy - day un - al - loyed, their joy - day un - al - loyed,  
is their joy - day un - al - loyed, their joy - day . . . un - al - loyed,

POINT.  
un - al - loyed ! Oh thought - less crew ! Ye  
un - al - loyed !  
8va  
*p*

RECAP. (slower.)  
know not what ye do ! At - tend to me, and shed a tear or two— For



*A tempo mos.*

I have a song to sing, O! CHORUS.

*f* Sing me your song, O! *dim.*

Sing me your song, O! *p*

Ped.

POINT.

It is sung to the moon By a love - lorn loon, Who fled from the mock - ing throng, O! It's the

\* Ped. \* Ped. \*

song of a mer - ry - man mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup and who

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

craved no crumb, As he sighed for the love of a la - - dy! Heigh - dy, Heigh - dy!

*p* Oo! *p* Oo!

Oo!

Ped. \* Ped. \* Ped.

Ped.

Mis - e - ry me, lack - a - day - dee! He sipped no sup and he craved no crumb, As he sighed for the love of a

Ped. \* Ped. \* Ped. \*

Elsie.  
I have a song to sing, O!

Is - dye!

*ff* *dim.*  
What is your song, O! . . . . .

*ff* *dim.*  
What is your song, O! . . . . .

Elsie.  
It is sung with the ring Of the songs maids sing Who love with a love life .

Ped. Ped. \* Ped. \* Ped. \*

long, O! It's the song of a merry-maid, peer-ly proud, Who loved a lord, and who laughed a-loud At the

Ped. \*Ped. \*Ped. \*Ped. \*

moan of the mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup and who

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

craved no crumbl, As he sighed for the love of a la-dye! Heigh-dy! Heigh-dy!

Ist SOP. with ELSIE.  
and Sops.

CHORUS. TEN. & BASS.

Oo! Oo!

Ped. \* Ped. \* Ped. \*

mis-e-ry me, lack-a-day-dee! He sipped no sup and he craved no crumbl, As he sighed for the love of a

cres. f

Ped. \* Ped. \* Ped. \*

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Oo!

Oo!

*cres.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

*f* TUTTL. ALL

Heigh

*cres.*

Heigh

*f*

dy! Heigh dy!

dy! Heigh dy!



Heigh . . . . . dy! . . . . . Heigh . . . . . dy!

Heigh . . . . . dy! . . . . . Heigh . . . . . dy!

*(Piano accompaniment with chords and moving lines in both staves)*

Heigh . . . . . dy! Heigh . . . . .

Heigh . . . . . dy! Heigh . . . . .

*(Piano accompaniment with chords and moving lines in both staves)*

*Sra.*

*Ped.*

*\**

dy! . . . . .

dy! . . . . .

*(Piano accompaniment with chords and moving lines in both staves)*

End of Opera.

UNIVERSITY OF TORONTO

EDWARD JOHNSON